W. A. Mozart

SONATA

K. 331, in A major
(with the "Rondo alla Turka")

Transcribed for Solo Guitar
by
William Kanengiser

Guitar Solo Publications / San Francisco

SONATA, K. 331

in A major - by W.A. Mozart

Sonata, K. 331 is one of the most delightful of Mozart's piano sonatas, written in a spirit of optimism that belies the bitter personal and professional disappointments he experienced in Paris of 1778. The work is best known for its celebrated final movement, the Rondo alla Turka. Also called the "Turkish March", it is arguably the most recognizable of Mozart's piano pieces, and serves as a fine example of his catering to the popular rage of imitating the Turkish "Janizary bands". While it is not authentic Turkish music, it evokes the Turkish spirit by freely alternating between minor and major modes and using pedal points that sit stubbornly on the tonic. The sonata also features a stately Minuet with a contrasting Trio in the subdominant, and begins with a lovely theme of an unusual 8 + 10 bar construction followed by six inspired variations.

William Kanengiser
June - 1989

Performance Suggestions

Be sure to pay close attention to the articulation markings; while they further complicate an already challenging arrangement, they are essential for creating a natural, stylistic reading. Dynamics are to be treated quite literally, with "plateau dynamics" effects especially important in the Rondo and sixth variation.

The repeat structure need not always be taken literally; in a survey of various recordings I found every possible permutation. I prefer AAB throughout the 1st movement with AABB-coda in the sixth variation. The Minuet is of course da capo without repeats, but may be done AAB-CCD-AB as well.

Tempo is a major consideration but need not be daunting; while it may seem difficult to keep up with the breakneck speed some pianists take in the Rondo, note that it is only marked Allegretto. Throughout the Sonata, clarity and style are much more important than raw speed.

To help clarify the somewhat confusing issue of appoggiaturas, turns, and grace-notes, I have included suggested realizations in a separate table (see last page). These are personal ideas, however, and may be modified to suit individual taste.

Fingerings are also personal suggestions that should be experimented with. In particular, I employ a sliding rest-stroke technique (sixth variation and Rondo) that may be uncomfortable for some hands. If so, adjust to whatever fingering works for you.

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Sonata, K. 331

I.

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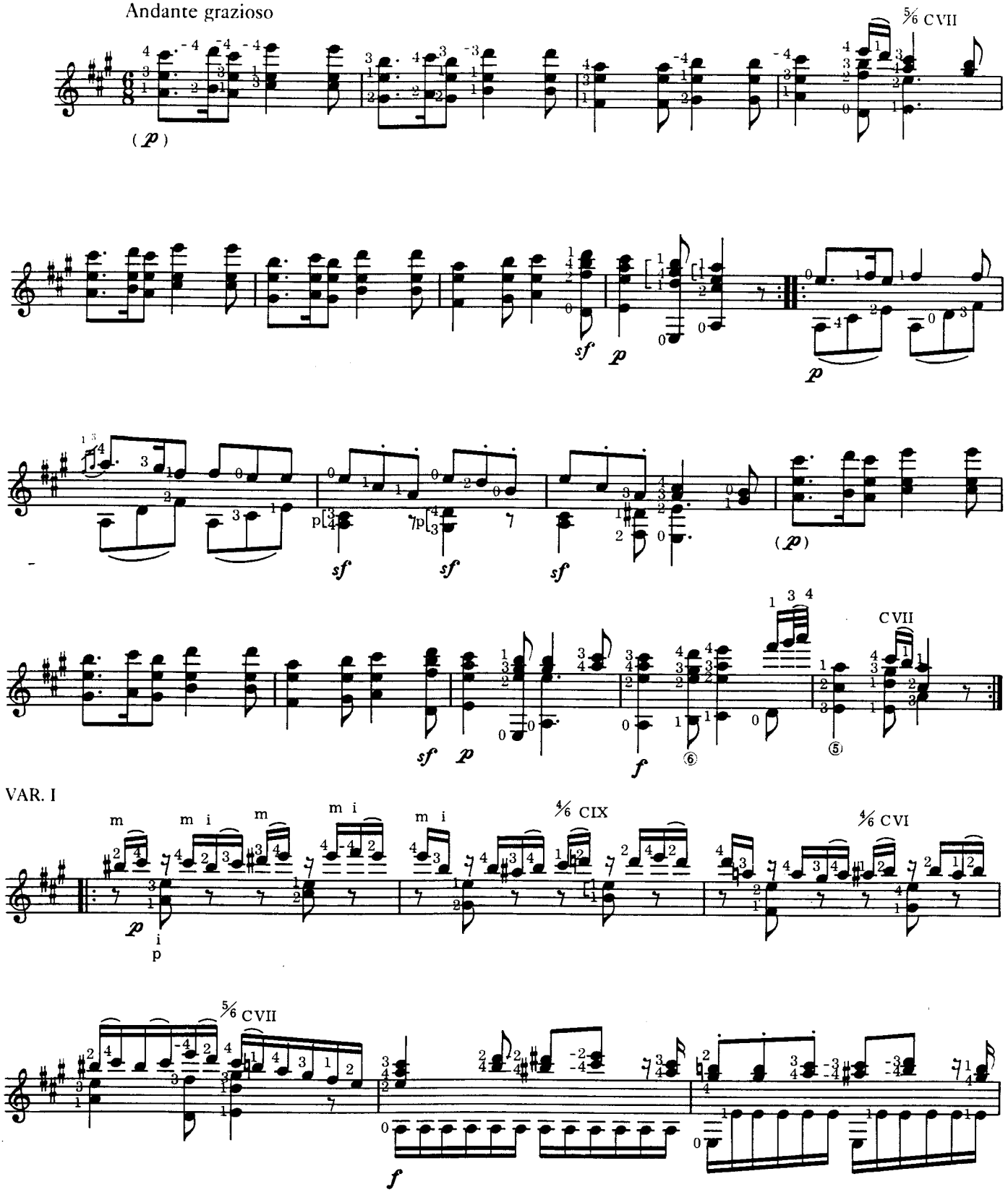
W.A. Mozart

Andante grazioso



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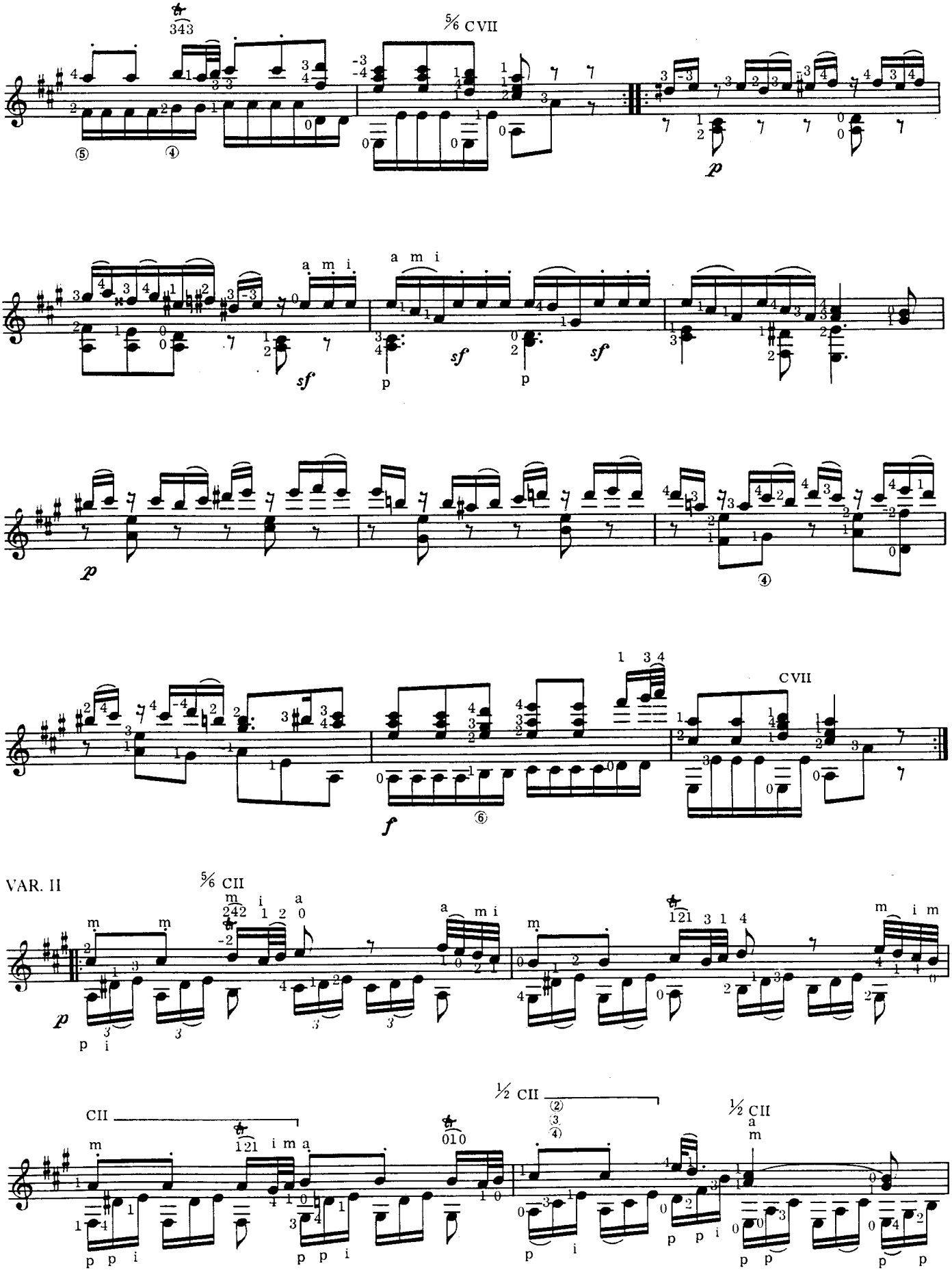
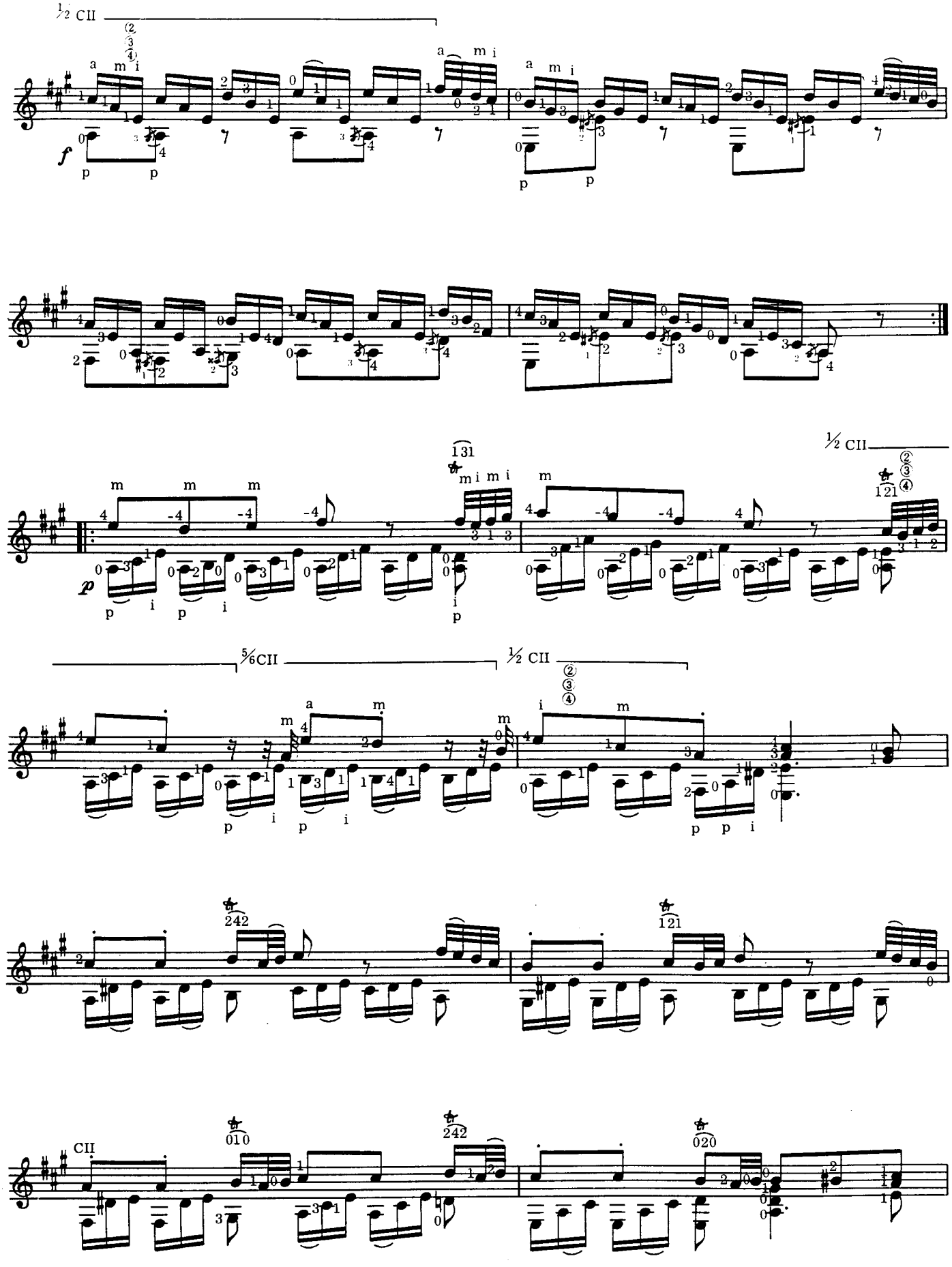
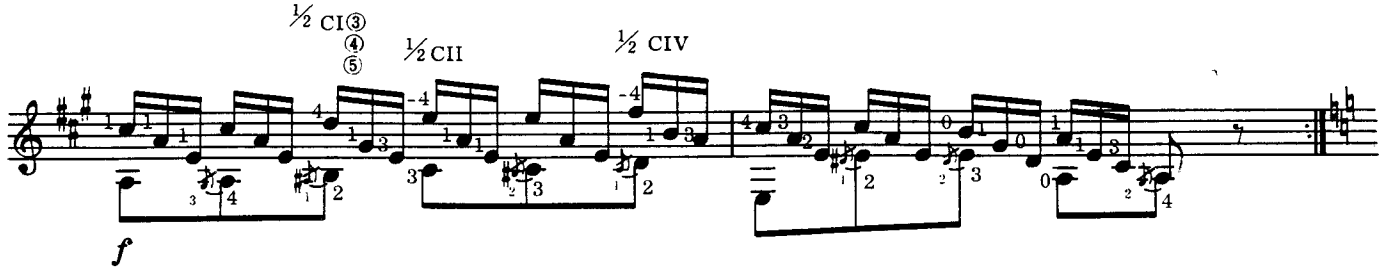
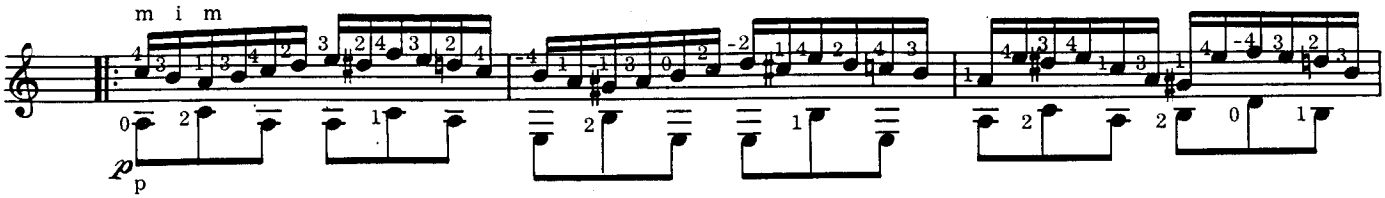
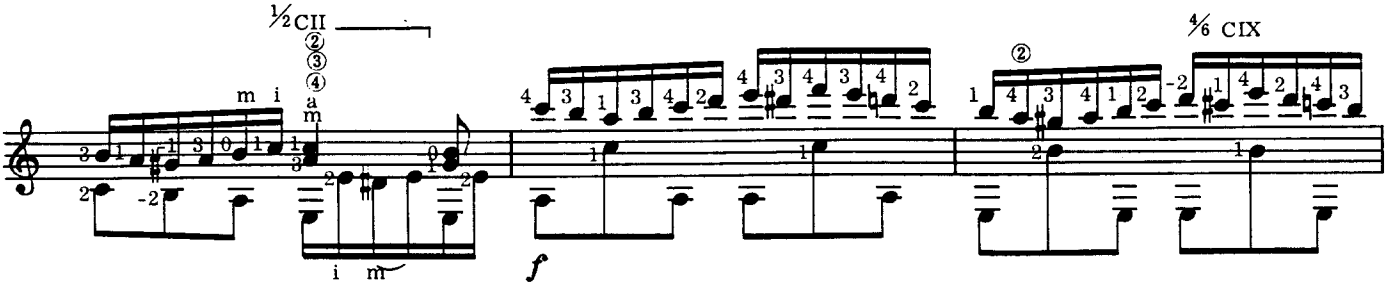

5/6 CVII
a m i
sf
p
CVII
f
VAR. II
5/6 CII
CII
1/2 CII

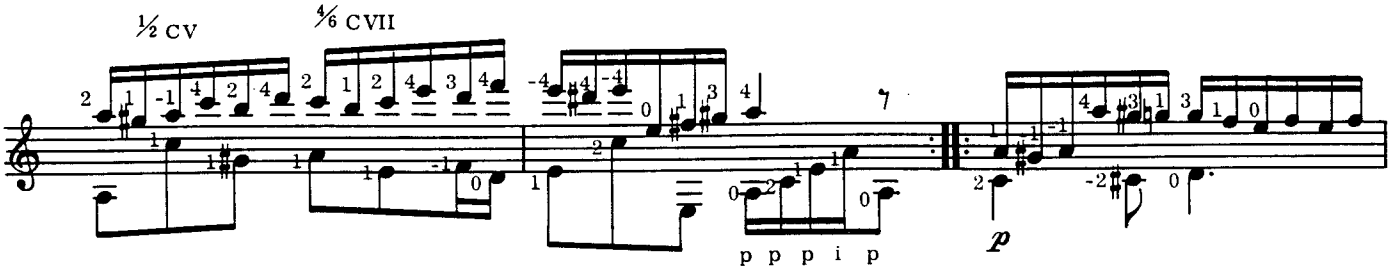

½ CII
f
p
½ CII
p
5/6CII
½ CII
CII

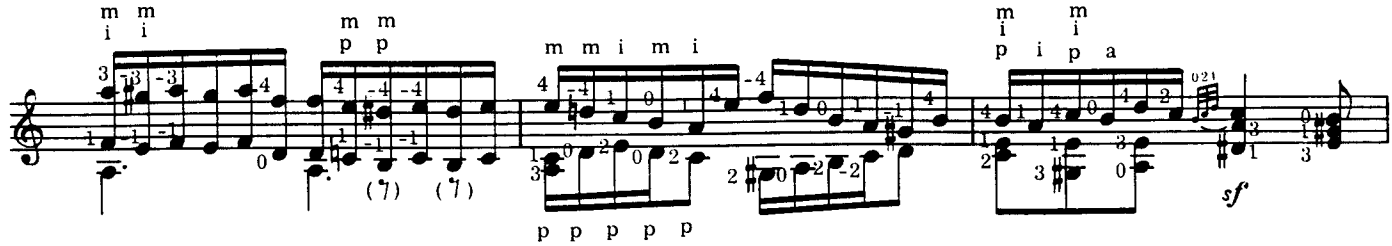

½ CI
½ CII
½ CIV
f

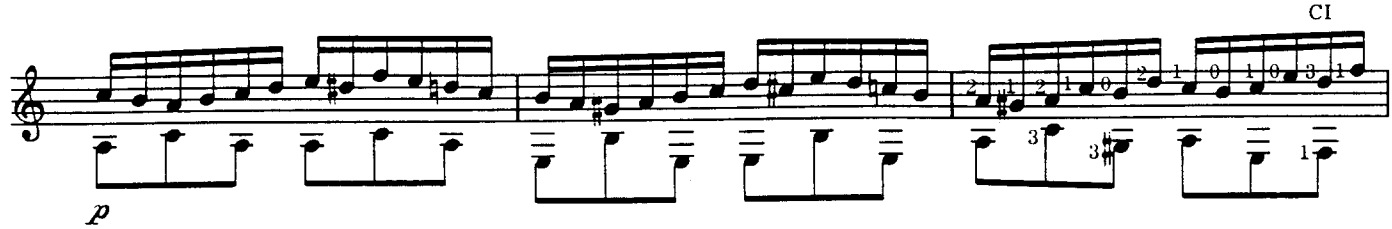
VAR. III

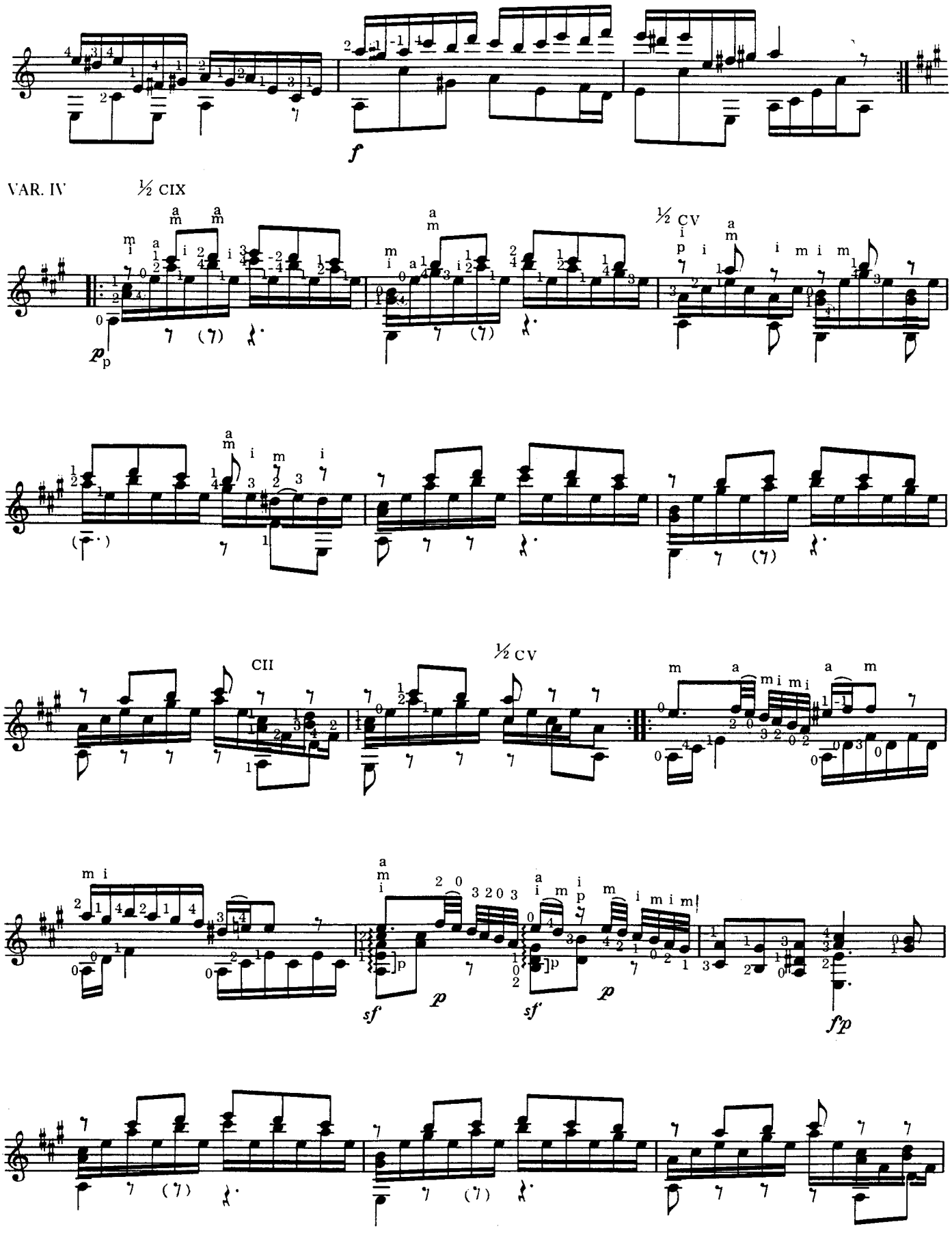

5/6 CII
m i m
p
p

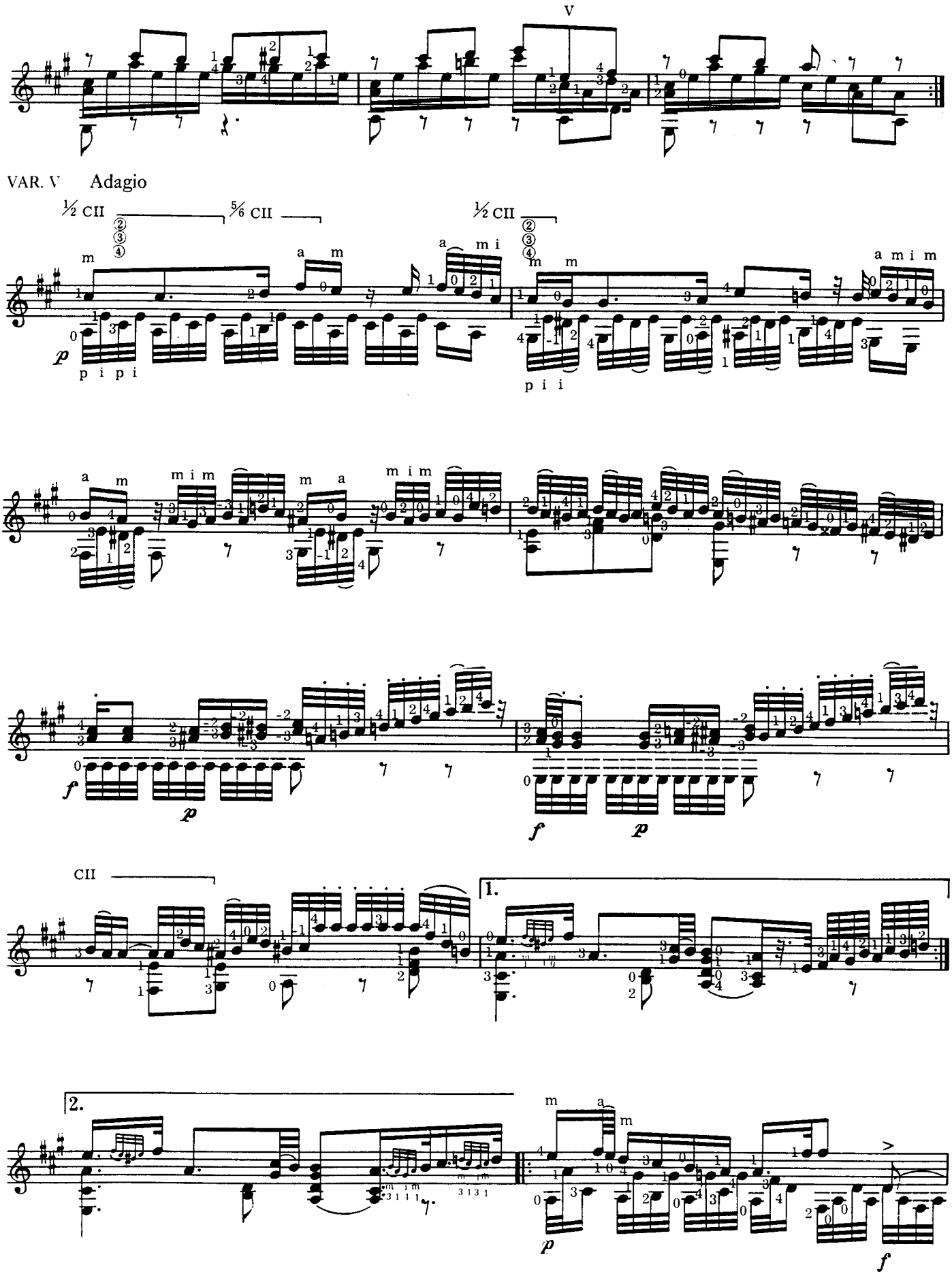

½ CII
m i
a
m
i m
f
4/6 CIX

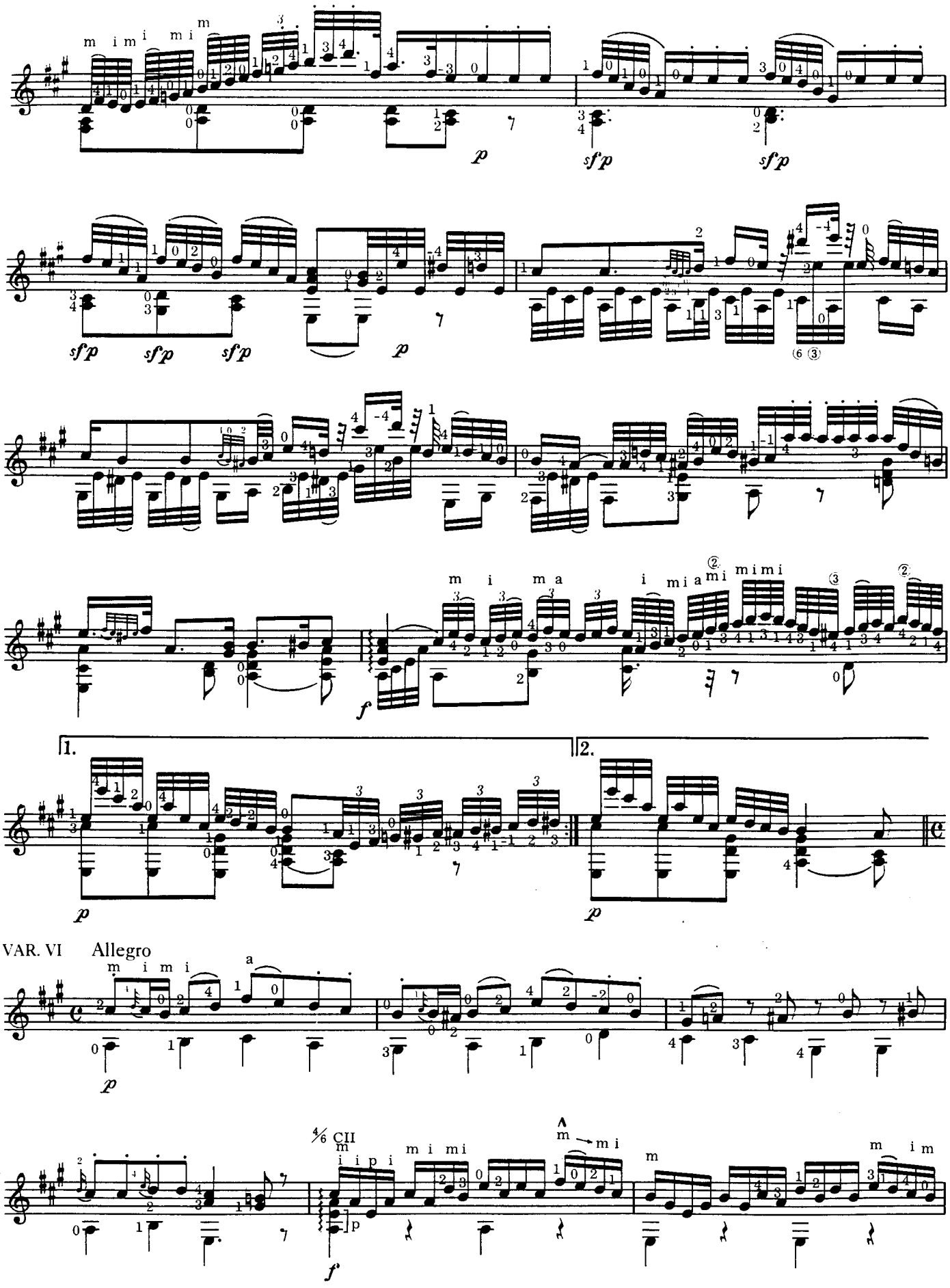

½ CV
4/6 CVII
p p p i p
p

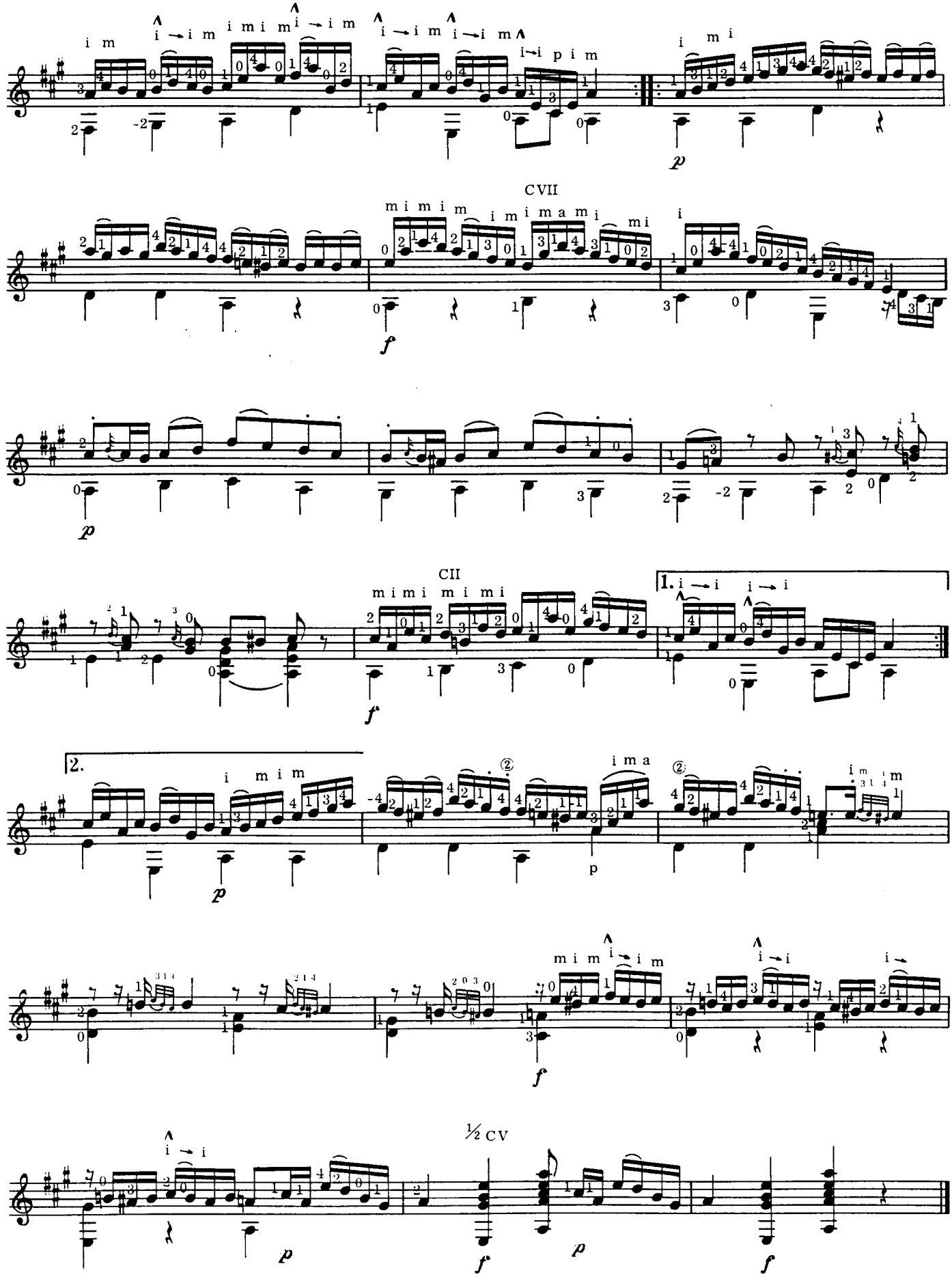

m m
i i
m m
p p
m m i m i
p p p p p
m m
i i
p i p a
sf


CI
p


VAR. IV
½ CIX
½ CV
CII
½ CV

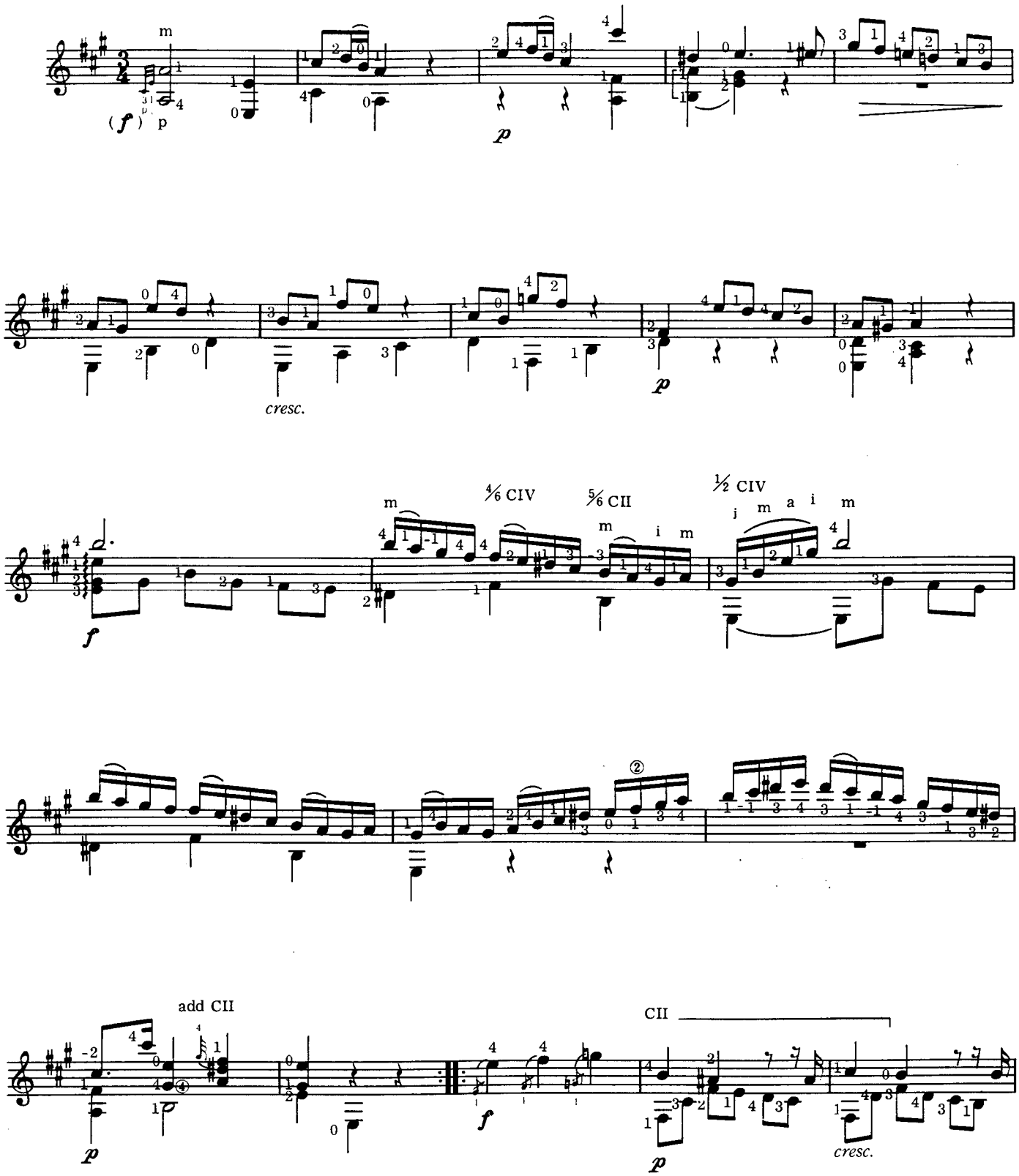

V
VAR. V Adagio
½ CII
5/6 CII
½ CII
CII
1.
2.


1.
2.
VAR. VI Allegro


CVII
CII
1.
2.
½ CV

II.

MENUETTO



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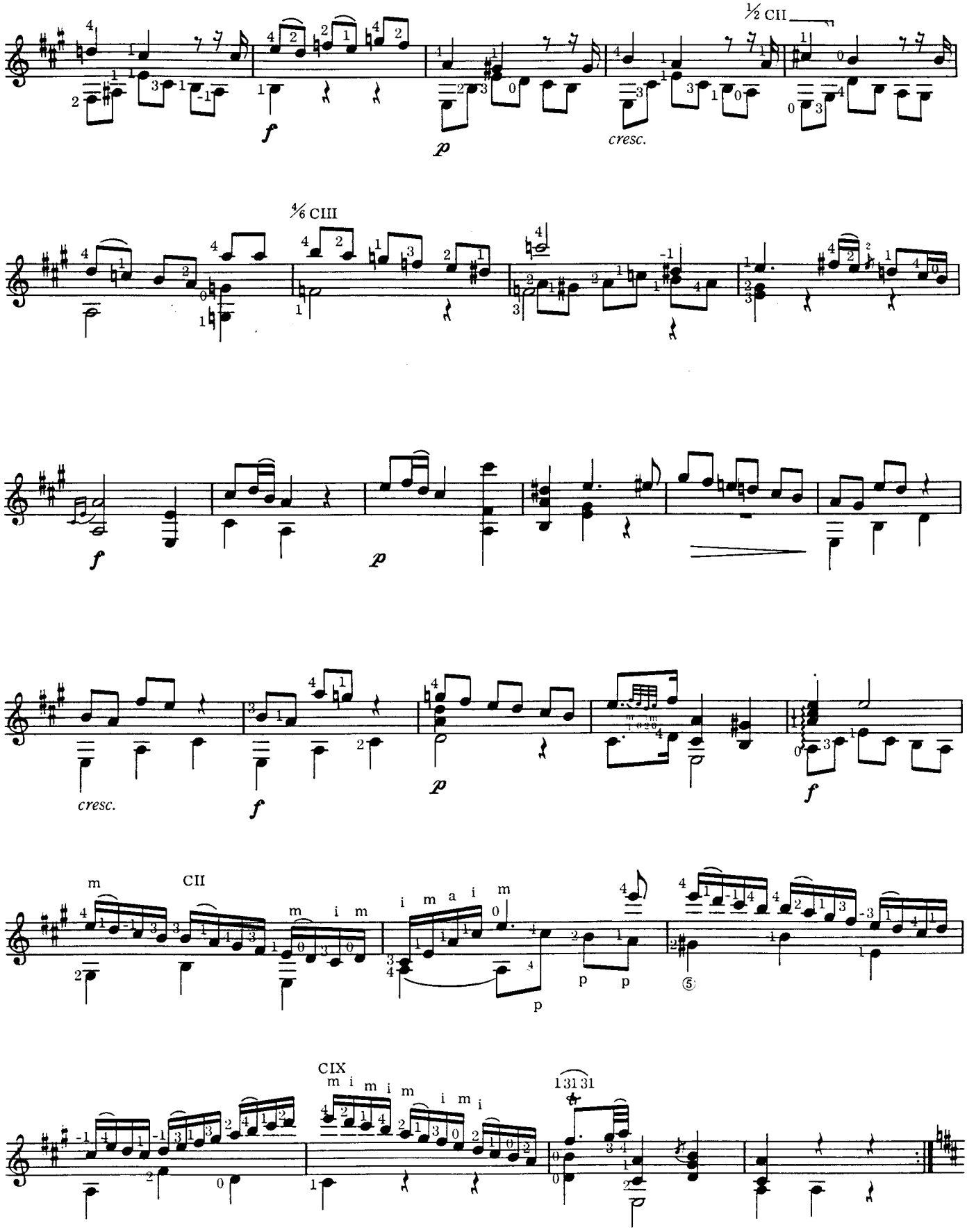
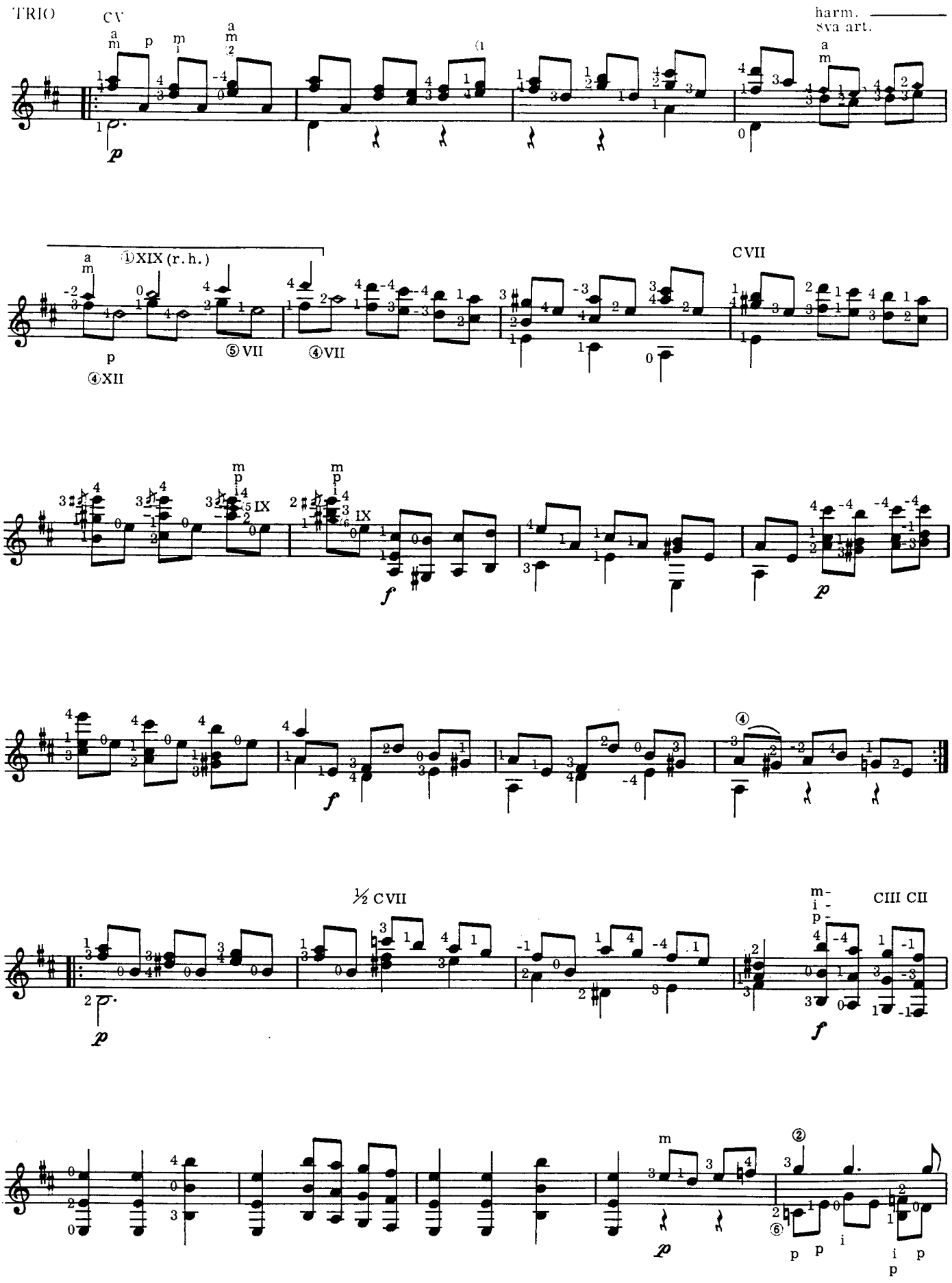
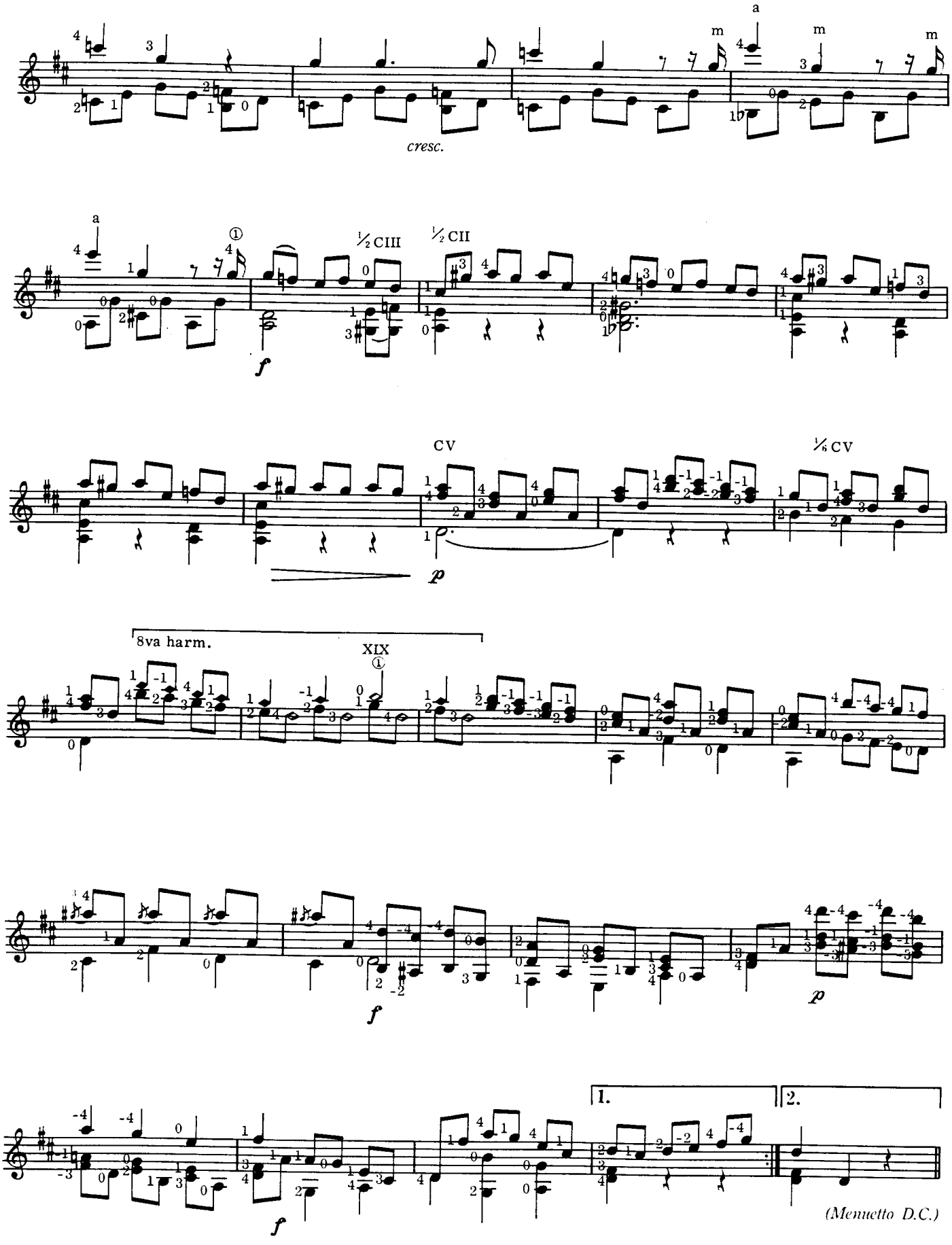
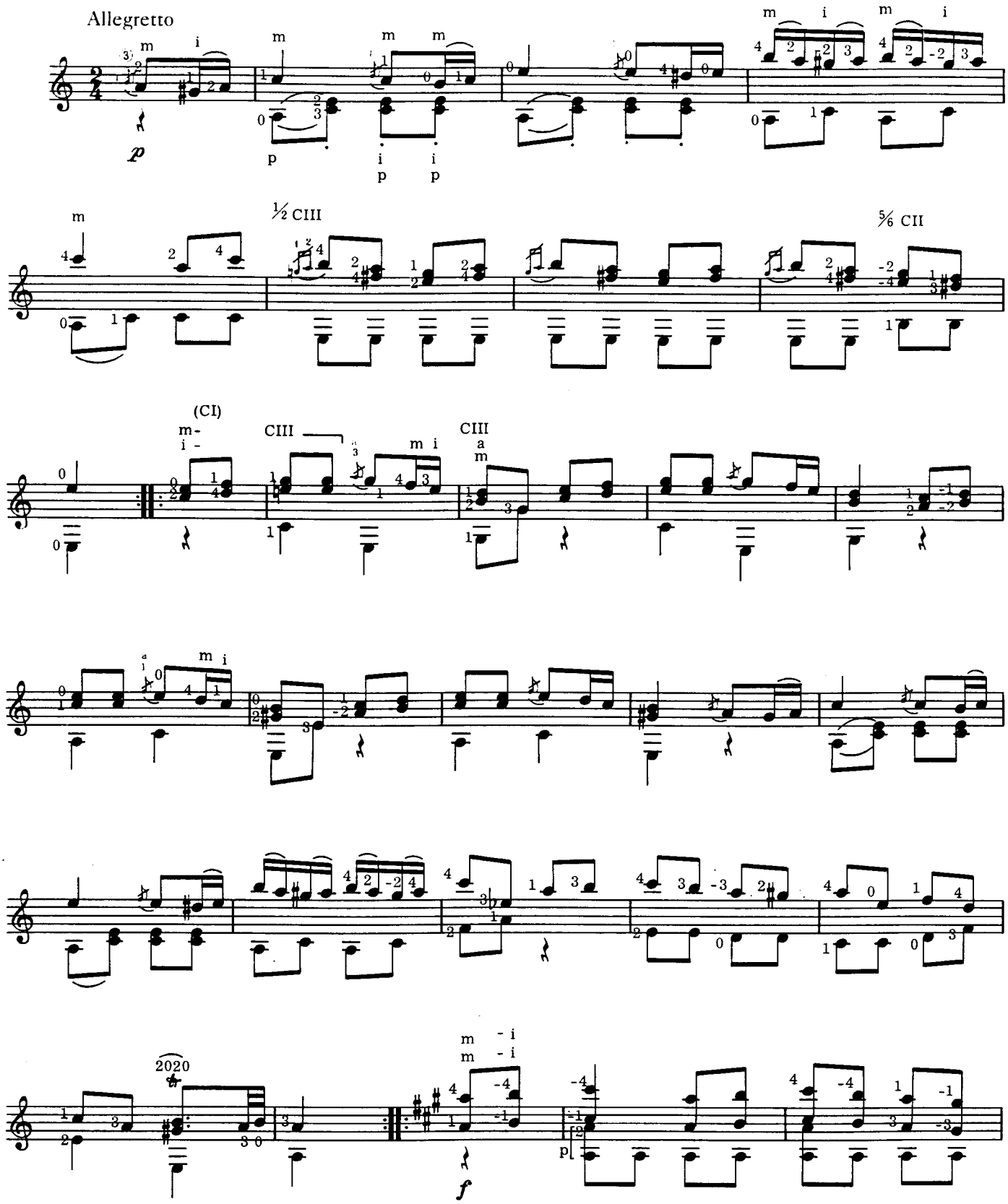

½ CII
f
p
cresc.
4/6 CIII
f
p
cresc.
f
p
f
m
CII
m i m
i m a i m
p p
⑤
p
CIX
m i m i m i m i
131 31


TRIO
CV
harm.
sva art.
①XIX (r. h.)
④XII
⑤VII
④VII
CVII
IX
IX
½ CVII
CIII CII


cresc.
½ CIII
½ CII
CV
⅙ CV
8va harm.
XIX
1.
2.
(Menuetto D.C.)

III.

RONDO "Alla Turka"



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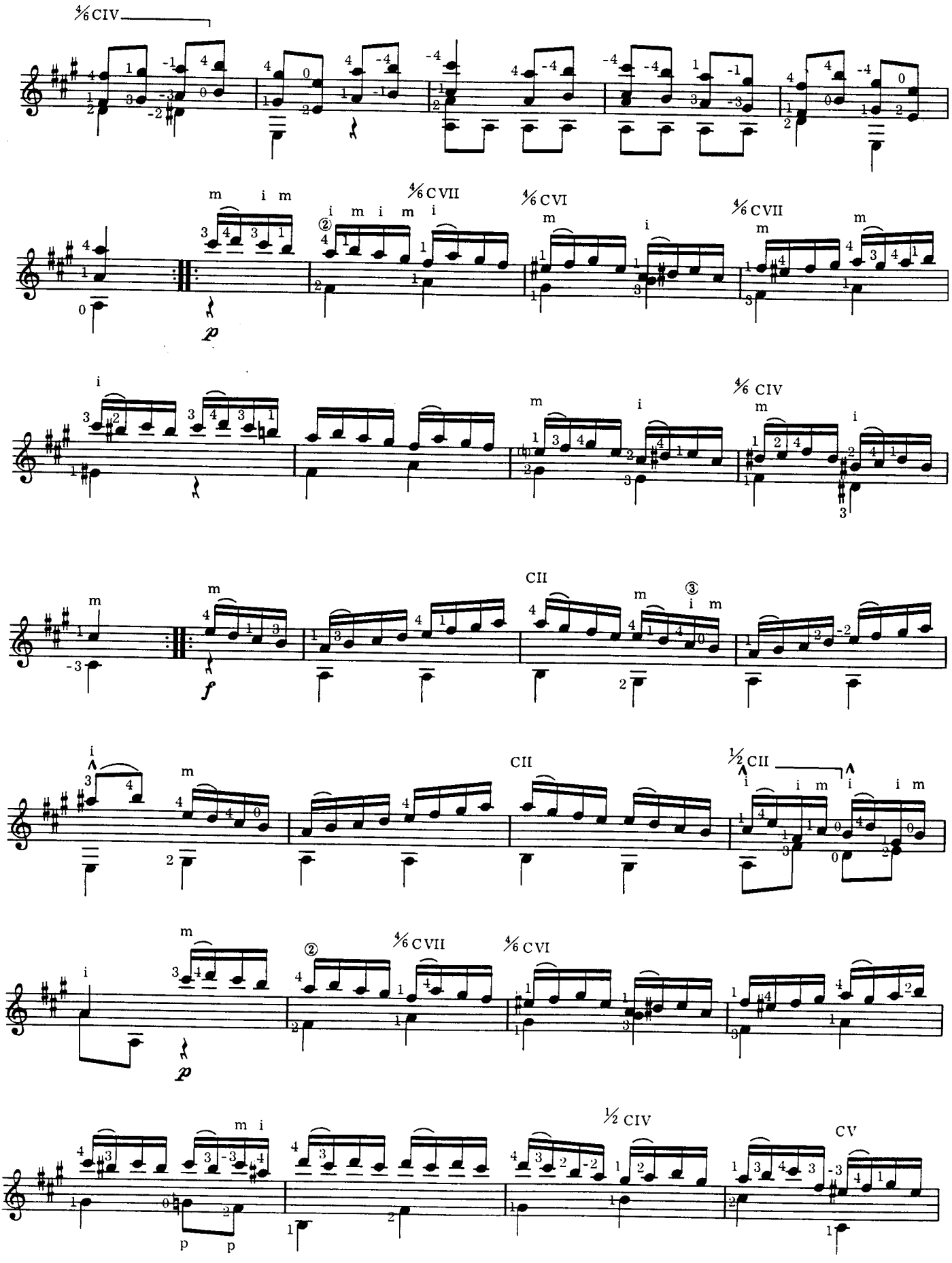
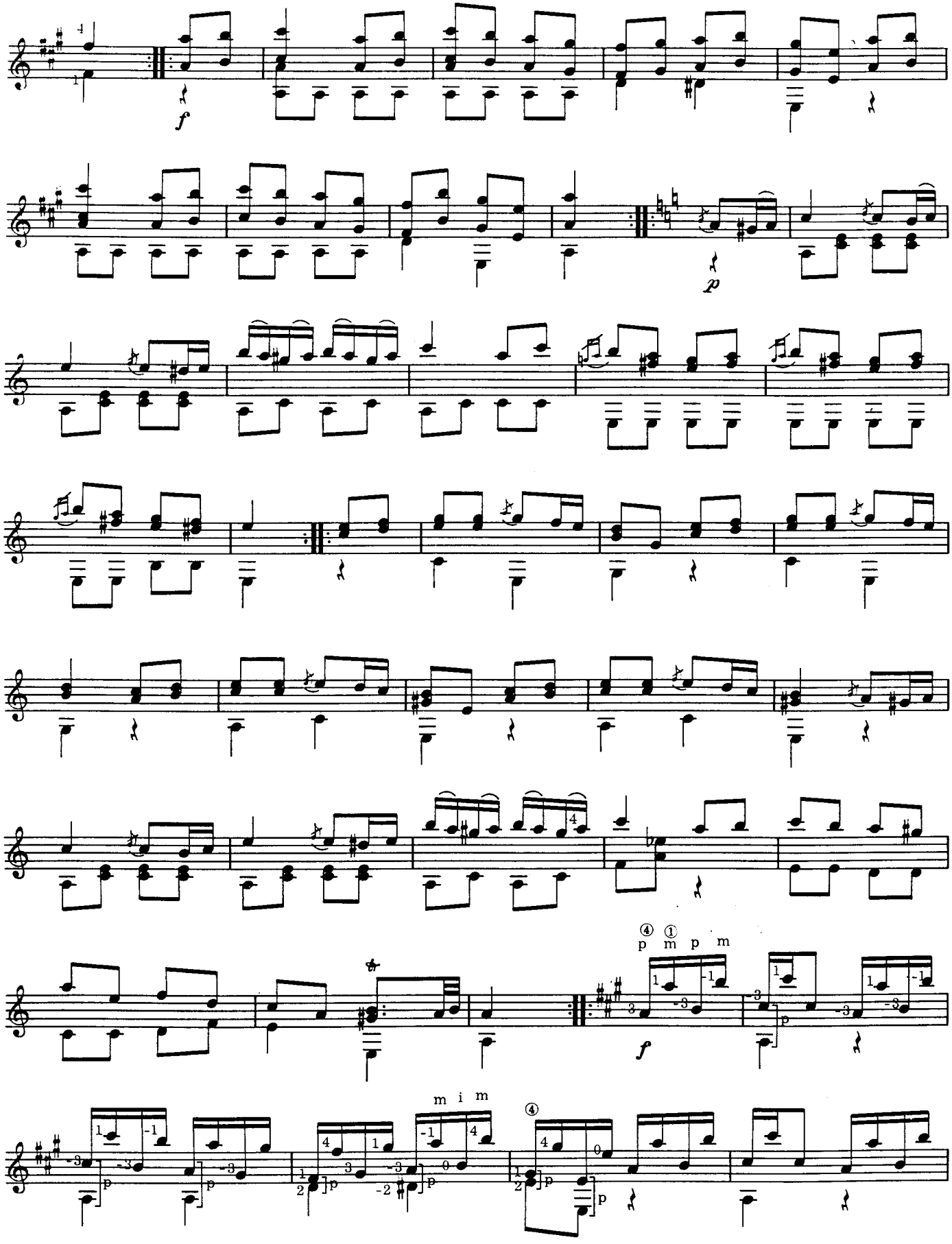
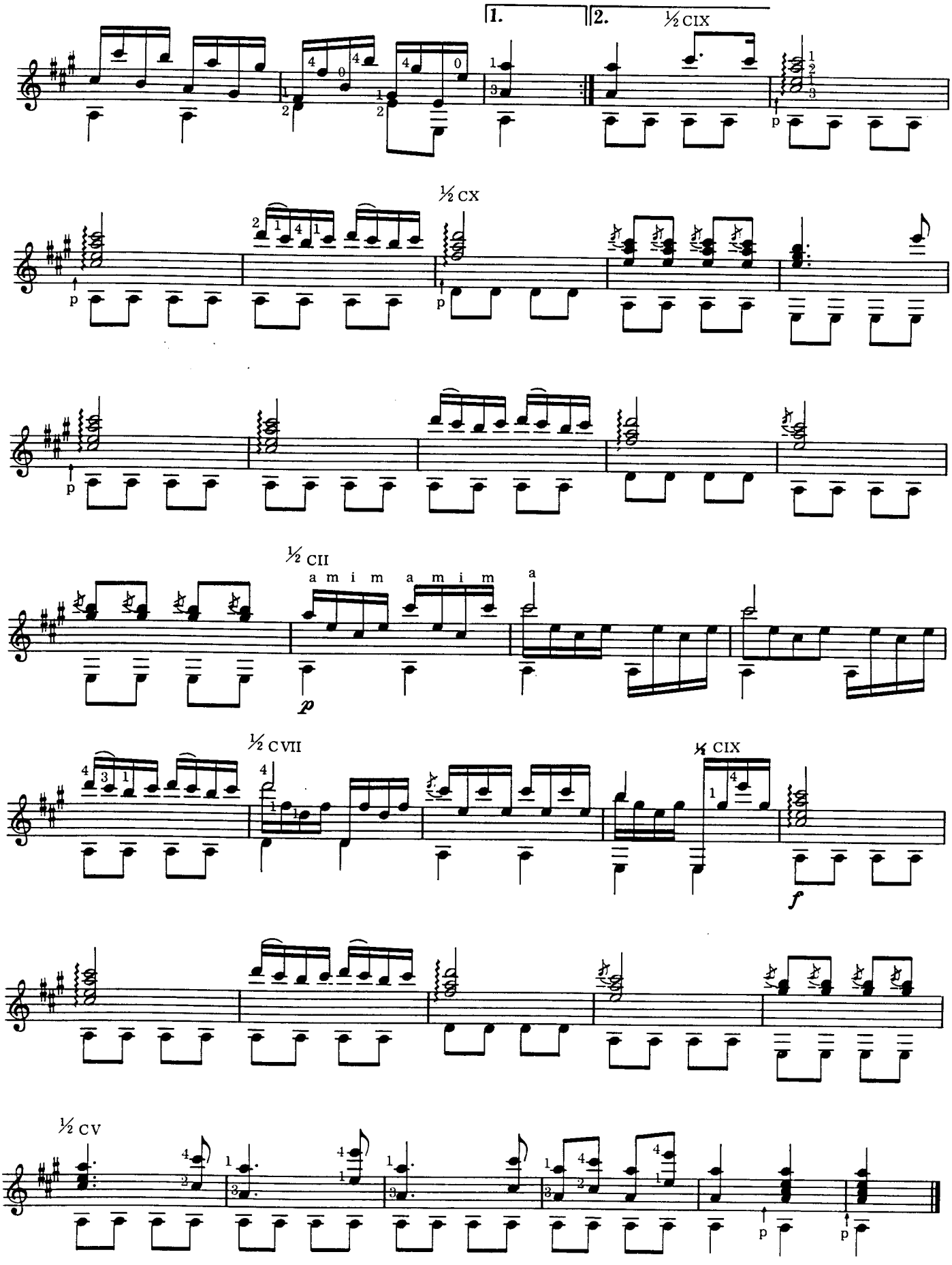

4/6 CIV
m i m
4/6 CVII
i m i m i
4/6 CVI
m
i
4/6 CVII
m
m
i
4/6 CIV
m
i
m
CII
m
③
i m
i
m
CII
1/2 CII
i
i m
i
i m
m
4/6 CVII
4/6 CVI
m i
1/2 CIV
CV
p
p
p
f


f
p
f
p m p m
m i m
p


1.
2.
½ CIX
½ CX
½ CII
a m i m a m i m
½ CVII
½ CIX
½ CV

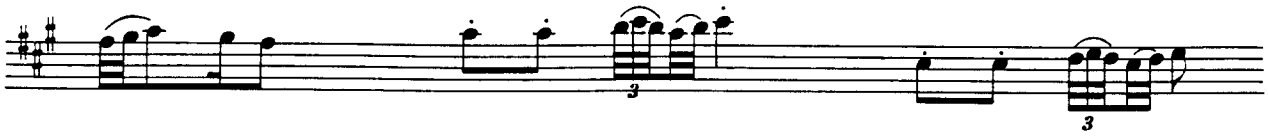
SUGGESTED REALIZATIONS OF GRACES AND APPOGGIATURAS

1st MOVEMENT

Theme (measure 10)

Variation I (measure 7)

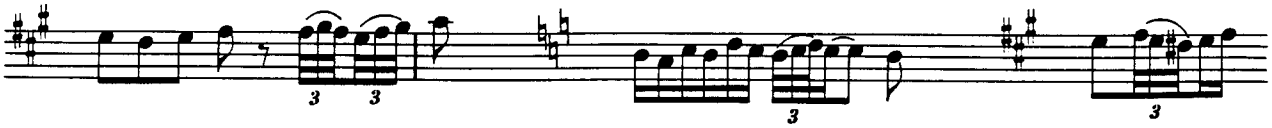
Variation II (measure 1)



Variation II (measure 9)

Variation III (measure 12)

Variation V (measure 8)

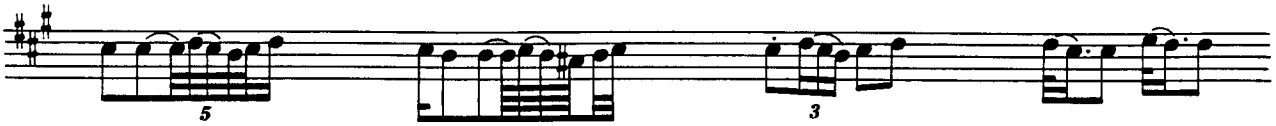


Variation V (measure 13)

Variation V (measure 14)

Variation VI (measure 1)

Variation VI (measure 4)

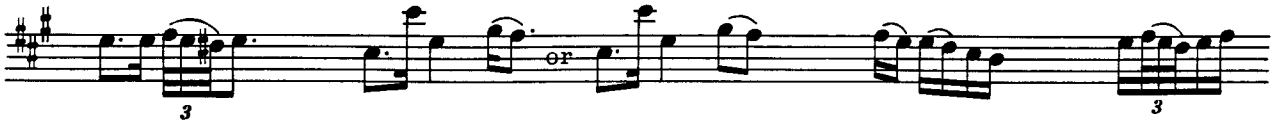


Variation VI (measure 20)

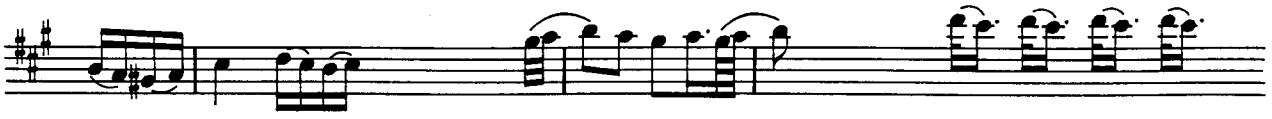
MENUETTO (measure 17)

MENUETTO (measure 30)

MENUETTO (measure 40)



RONDO (measure 1)

RONDO (measure 5)

RONDO (measure 120)